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But, since it is my main object to interest the reader in the book, and since it is full of quotable passages, I can hardly do better than to cull a few representative specimens and let them speak for themselves:—

“The Romantic-Realist, then, aims to translate into the medium of fiction life as it actually is. Both the real and the romantic are inherent in all human affairs; and Realism or Romanticism is, after all, a matter of emphasis.” “With the poetic imagination of the Romanticist and the minute observation of the Realist, Conrad assembles into an impersonal study of motives, conduct, and character that is at once as restrained and as passionate as life itself, those incongruous and startling incidents, or those apparently matter-of-fact occurrences which side by side throng past us in daily existence.” “The descriptions in Conrad, however poetic they may be, always keep touch with reality through some minuteness of detail in sharp contrast with the previous picturesqueness of the scene, or through alternate successions of Romantic and Realistic methods.” “As in life, sublime and commonplace mingle.” “So is Romance the core of Reality.” “In all that Conrad has written, the outlines of his sharply intense Realism are blurred by the softening shades of his Romanticism, blending like the mingled light and gloom of his own favorite allegory of this tenebrous life of ours.”

For the sake of brevity I have restricted myself to the main idea of the book. It also gives us, however, many interesting sidelights on the work and the place of Conrad. Students of the contemporary novel will, I believe, find this monograph really worth while.

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AN INTRODUCTION TO POETRY. By Jay B. Hubbell, Ph.D., and John O. Beaty, Ph.D., Professors of English in Southern Methodist University, Dallas, Texas. New York: The Macmillan Company. 1922. Pp. xxvii, 524.

This little book charms while it instructs and is as intriguing as it is scholarly. It is a real introduction to true poetry. It shows the reader what is real poetry and why, and also shows how to love and enjoy it. It not only describes in simple,

clear and natural English the various kinds and forms of poetry, but with rare skill and taste has selected the best, the aptest and the truest illustrations of each.

The reader becomes a learner without any conscious effort or fatigue, and learns with all the ardor of a student, while he enjoys with all the zest of a lover. This is due, not to the exclusion of technical details, but to their subordination to the higher spiritual qualities of true poetry, showing a sympathetic appreciation of verse form and of poetic expression, which cannot fail to attract as well as to inform the reader.

A fair illustration may be found in the introduction to Gray's *Elegy* on page 204 in the chapter on Iambic Pentameter: "As poems which both the average reader and the critic alike consider great, Gray's *Elegy* and Poe's *The Raven* are almost unrivalled. At the same time, it must be admitted that critics have frequently preferred the less known poems of both Gray and Poe. The *Elegy* is not a great poem because of any profound or original idea which it expresses, for every thoughtful man and woman who has visited a cemetery has had the same thoughts. The poem is great because Gray has given to thoughts common to all men the finest artistic expression which they have yet found. The chief defect to be found in the *Elegy* is the occasional use of a hackneyed poetic diction. Eighteenth-century poets disliked to call a spade a spade, they were much more likely to call it a garden implement. 'Swain' and 'glebe' for man and soil are examples. The concluding Epitaph intended for the poet himself, is inferior to the remainder of the poem and detracts somewhat from its unity of tone." The poem then follows in full with the name of the author and date of birth and death. Dr. Hubbel then continues: "Gray was one of the most careful artists who ever wrote in verse. He worked on the *Elegy* intermittently for seven years and published it at last only to prevent its being inaccurately printed by an unscrupulous bookseller. He discarded as unsuitable several stanzas which are as beautiful as many which he used." Two of these omitted stanzas are given and their original place in the poem indicated, in order to prove the critic's statement.

The title of the chapters indicate the wide range and scope

of the author's work: The Study of Poetry; The Song; The Duple Meters; The Triple Meters; The Iambic Pentameter; The Ballad; The Sonnet; The Old French Forms; Light Verse; Free Verse. To these are added a most interesting and suggestive chapter entitled "Poems Studied by Themes", in which different poems on the great subjects of Death, Abraham Lincoln, Nature, and The City are compared in order to show the variety of treatment of the same subject by different poets.

The concluding chapter on "Contemporary Poets" gives a score or more of the latest and best poems. The usefulness of the book is enhanced by a complete list of the poets and poems quoted or referred to, and an Appendix containing notes and references to other valuable and suggestive treatments of the various poems and subjects; also a Bibliography of the best works relating to poetry and poets. A General Index and an Index of First Lines are added.

The book as a whole combines a rich anthology with a complete yet simple apparatus for its use and appreciation. To the general reader as well as to the student it will prove to be a great boon.

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THE ROMANCE OF ETERNAL LIFE. By Charles Gardner. New York: E. P. Dutton and Company. 1922. Pp. ix, 196.

This is the striking title of a very suggestive treatment of an alluring subject. The introductory chapter seizes one's interest at the start with epigrammatic sentences: "Pantheism, that formless haven of elect souls"; "Judaism is a great romantic religion"; "The word 'personality' has been turning summersaults throughout history. It is never static. When it loves, it creates; when it hates, it destroys. At its highest it is God; at its lowest a devil"; "There are three great doctrines of creation: the pantheistic which holds the creation to be an emanation from God and that it was essentially in Him from the beginning; the dualistic that thinks that God created by something outside of Himself; and the to-day discredited Christian dogma which declared that God made all things out of nothing. It is with